

Fort Ord, Soldiers' Club
(Fort Ord, Stilwell Hall)
(Building 2075)
California State Highway 1, near 8th Street
Seaside
Monterey County
California

HABS
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1A-

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDING SURVEY

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FORT ORD, SOLDIERS' CLUB [STILWELL HALL, BUILDING 2075]

HABS No. CA-2701-A

Location: On the beachfront at eighth street & State Highway 1, of former Fort Ord, Monterey County, California.

U.S.G.S. 1:24,000 scale, (Marina)

UTM Reference: Zone 10, Northing 4057750,
Easting 606375

Present Owner: United States Department of the Army

Original Use: Soldiers' Club

Present Use: Vacant, not used

Significance:

Stilwell Hall was the largest soldiers' club constructed in the west. It was also one of the last Works Progress Administration (WPA) buildings to be built and was noted for its collection of WPA art (now removed). The relationship between the Army and the WPA was unique because of the size and scope of the building that was constructed and was the only known Army club built with WPA funding. The building design, in Mission Revival style represents an attempt to incorporate the historic Monterey style of architecture into the design of a recent structure. (See figure 7). The fact that Major General Joseph W. Stilwell, commander of the 7th Infantry Division at Fort Ord from 1940 to 1941 and III Corps from 1941 to 1942, directed the construction of the building is a testament to Stilwell's devotion to the common soldier. In the years since its construction, Stilwell Hall has been a prominent local landmark and a place where soldiers and the community could hold social events and other activities.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of Erection:

Construction began in September 1941 but experienced many delays due to mobilization labor priorities and shortages of materials caused by the war. Dedicated September 24, 1943.

2. Architects:

1st Lt. Savo Stoshitch of the 13th Engineer Bn. and 2nd Lt. Orville Pierce of the 74th Field Artillery were the design Architects. Henry Rowe of San Francisco was consulting Architect on the project.

3. Original and current owner:

United States Department of the Army.

4. Builder, contractor, suppliers:

Constructed by the U.S. Army Quartermaster Corps. and WPA artists and workmen.

5. Original plans and construction:

The construction documents were issued from the Fort Ord 7th Division Engineers office, dated October 10, 1941.

6. Alterations and additions:

The majority of the structure retains a good amount of integrity, receiving little modification of the original building fabric since it's initial construction. In 1978, the first major work was performed on the building. The second story mezzanine porch was enclosed to create five offices. The exposed steel trusses decked with a tongue and groove stained wood sheathing in the main ballroom and plaster on the concrete ceiling of the foyer were

modified with the addition of suspended metal T-bar ceiling with smooth fiberboard panel inserts. The south end of the ballroom was shortened by almost 30 feet with the addition of a stage enclosure. The cost of the work was \$34,000 (Fort Ord Real Property Records). The northwest terrace off the Tap Room had been enclosed with a framed green-house structure covered with green translucent panels. The large restrooms originally located at opposite ends of the building (men's at the north end and women's at the south end) have been subdivided at an unknown date.

B. Historical Context:

The Fort Ord Military Reservation is located on Monterey Bay adjacent to the cities of Seaside and Marina and approximately six miles from the City of Monterey. Composed of 27,827.4 acres, the terrain varies from rolling sand dunes along the 4 1/2 miles of beach to a mildly rugged area covered with manzanita and scrub oak trees.

The War Department purchased the land for Fort Ord on August 4, 1917. The land was used primarily for a maneuver area and field artillery target range for troops stationed at the Presidio of Monterey. In 1938 the Presidio of Monterey command received the first funding installment of \$6,000,000 in Works Progress Administration (WPA) funding for developing the site. In August of 1940 the site was named Fort Ord, becoming a permanent installation. Fort Ord combined two earlier facilities, Camp Ord and Camp Clayton. The Army began expansion and construction of the first of many permanent buildings late in 1940. (Swernoff 1982:3-8).

During World War II, Fort Ord was a major staging area for units en route to the Pacific Theater. At its peak, the installation was home to 50,000 troops. It was also a training area for equipment and techniques such as those used

in amphibious assaults. The tactics and techniques used during the island-hopping campaigns of the Pacific were honed at Fort Ord. At the end of the war, the installation was an important out-processing center for the demobilization effort.

General Joseph W. Stilwell (1883-1946) commanded the 7th Infantry Division at Fort Ord from 1940 to 1941. The Division was elevated to III Corps during 1941 to 1942. Stilwell was a general who shunned the formal class structure of the military rank system, disliked snobbery or pretentious displays of wealth, and often spoke in an earthy dialect that offended his fellow officers. His unorthodox approach to life, endless energy, and devotion to the enlisted man earned him the admiration and respect of his troops, who referred to him as "Uncle Joe."

Before and after his tenure at Fort Ord, Stilwell was a crucial figure in the United States' relationship with China. General Stilwell led Chinese and American forces in Burma fighting the Japanese, served as commander of the China-Burma-India Theater, and acted as the American military liaison to Generalissimo Chiang Kai-Shek's government as well. Stilwell's activities have influenced Sino-American relations to the present day.

While at Fort Ord, Stilwell envisioned an enormous recreation center complex located between Highway 1 and the beach for the benefit of the troops (see figure No's. 1, 3 & 4). The proposed complex would include a stadium, two football fields, a soccer field, a volleyball court, a bandstand, a library, a chapel, a soldiers' club, and a non-commissioned officers' (NCO) club. The initial building to be constructed would be the 51,822 square-foot Soldiers' Club enhanced by its own swimming pool, barbecue pit, and tennis courts. Plans called for enlisted men and NCOs to share the Soldiers' Club until a

separate NCO club could be built. However, a little over a month after construction of the Soldiers' Club began, the entrance of the United States into World War II temporarily halted work on the structure and prevented the construction of the other facilities. The completed Soldiers' Club was used primarily for social and recreational events (see figures 2 & 5). The other functions that were to have taken place at the unbuilt recreation complex found homes in more utilitarian structures on the installation. (see figure 4)

The Soldiers' Club was made possible by a unique financing arrangement. The estimated cost of the facility would be \$500,000. Four-fifths of the costs were born by the federal government through contributions from Post Headquarters, Corps Area Headquarters, and the WPA. The remaining fifth of the money was to consist of "voluntary contributions" from the men.

The following was the suggested schedule of payments (Panorama, 26 Sep 41: C)

Privates	25 cents per month
Corporals	50 cents per month
Sergeants	75 cents per month
1 st Three Grades	1 dollar per month

This scheme was later found to be illegal, however, and the system of soldier contributions was halted by September 1941. The \$19,000, monies that had been raised through this method went instead to the finance officer at the Presidio of Monterey. However, at least some of this funding did reach the WPA's art project.

Two soldiers who had been architects in civilian life, 1st Lt. Savo Milan Stoshitch of the 13th Engineer Battalion and 2nd Lieutenant Orville Pierce of the 74th Field Artillery,

designed the building. The architectural firm of William Henry Rowe of San Francisco assisted them with their design. The plans called for the Soldiers' Club, like the other proposed buildings in the recreation complex, to be in Mission Revival style. (see figure 3.) Features included massive plaster walls, tile roofs, and woodwork reminiscent of the architectural heritage of the Monterey region, and Colton Hall in particular. (see figure 7.)

The decoration of the interior was the largest assignment ever given to a WPA art project. Artists and craftsmen from the Federal Art Project and the Federal Craft Project used Army materials to produce woodwork, wrought iron decorations, plaster decorations, murals, stonework, frescoes, mosaics, and furniture. The talent of these workers turned \$2,500 worth of materials into \$50,000 to \$60,000 worth of artwork (*Art Digest* 15:13).

Construction was often a sporadic affair. Shortages of materials, especially steel, and labor halted construction on numerous occasions. WPA construction crews worked on the building until their work camp, Camp Pacific, was closed in 1942. Thereafter, the Army hired construction workers from private firms. In addition to increased cost, this change in workforce also resulted in the cancellation of art projects that were not already underway. Construction of the barbecue court and seaside patio was also halted. (see fig. 2)

After the WPA office in San Francisco closed in March 1943, Dorothy Collins, the office supervisor, relocated to Fort Ord to supervise the completion of the building's interiors. At times, she enlisted the help of Mrs. Stilwell to ensure that the design corresponded with General Stilwell's wishes. The final cost of the building had increased to \$600,000. (Interview of

Dorothy Collins Gomez by Mary McChesney for the National Collection of Fine Arts, July 7, 1964, Archives of American Art Oral Histories, page 11-12).

The building was dedicated September 24, 1943, as the Fort Ord Soldiers' Club (see figure 6). Mrs. Stilwell cut the ceremonial ribbon, officially opening the building her husband had envisioned over two years earlier. The highlight of the ceremony was a reading of a message from General Stilwell who was serving in China. To celebrate the opening, the Army invited approximately one thousand local girls to the first dance at the facility. Over 250 kegs of beer were on hand, at a cost of 5 cents a glass. (*Panorama* 26 Sep 1943: C).

During Fort Ord's early years, the Soldiers' Club served military personnel and their families a variety of ways. The building was especially noted for the entertainers who performed there, among them Duke Ellington, Count Basie, Bob Hope, Bing Crosby, Jack Benny, Edgar Bergen, Lou Costello, and the Dorsey brothers. (*Panorama*, December 2, 1966:1). It was also a place for meetings, social functions, and the processing of soldiers. Fort Ord's staff and personnel used the rooms for many different kinds of events, from military briefings to wedding receptions. The ballroom was used as a roller skating rink in the fifties and early sixties. Use of the building was not limited to military personnel, however. It was the hub of many social events in the surrounding community, including Masonic meetings, beauty contests, and holiday celebrations. An Oktoberfest held in 1957 drew a crowd estimated at 15,000. Therefore, Stilwell Hall was significant locally for its role in linking the soldiers with area citizens, becoming a landmark for the community.

The 1960s brought many changes to the club. From March 1961 to March 1965, it served as the

post's NCO club. In May 1966, after several months of extensive renovation, Mrs. Stilwell re-dedicated the building as Stilwell Hall. In December of that year, the building opened its doors to all ranks. It also served as a community center until 1971. Later that year, Stilwell Hall became an enlisted men's and women's club.

From 1974 to 1980, the building housed Fort Ord's Recreation Services Division. In 1978, the building underwent a major renovation. The upper level of the front porch was converted into office space. Ceilings were put in over the trusses on the interior of the ballroom and a stage was added along the ballroom's south end, shortening the ballroom, considerably. During the 1980s, Stilwell Hall was a recreation and community center. The building served many of the same functions as it had in earlier years, remaining a site for military, social, and recreational events.

By the 1970s, erosion had begun to undermine the bluff below Stilwell Hall. The first attempt to stabilize the site took place in 1983, when the Army put up a system of seawall and rip-rap along the base of the structure. In the years that followed, the sea eroded the cliffs on either side of the rip-rap, again undermining the building's stability. In 1986, the Army commissioned a plan, published in 1987, for the emergency removal of the building's artwork and architectural features should the structure be in imminent danger of collapse. By the early 1990s, the building was declared unsafe and was closed down except for occasional events. The last event to take place at Stilwell Hall was a community garage sale held in connection with the closing of Fort Ord. Because of the closure, money to maintain the structure was no longer authorized. By the time Fort Ord closed on September 30, 1994, the building was showing definite signs of deterioration.

In the years that followed, the deterioration continued. A leaky roof allowed water to enter, causing wood floors to buckle. Vandals broke in, causing considerable damage to the interior. The only feasible option for saving the building was to move the structure several hundred feet inland. However, in the late 1990s, this plan was only in the discussion stages. In the meantime, the murals and artwork inside the building were removed and stored at sites on the former Fort Ord.

Meanwhile, erosion of the coastline continued. By early 1999, the southwest corner of the building was only a few feet from the edge of the bluff. In that corner, a section of the concrete paved area that once surrounded the building had sloughed off onto the beach below. Stilwell Hall was scheduled for a transfer of ownership to California State Parks & Recreation Department with the adjacent Army lands; however, the resources to move and restore the building had not materialized from the State of California, the Army, or the local community. (July 1999)

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural Character:

The plan of the building reveals three tightly compacted masses. The central two-story mass contains the foyer, ballroom and mezzanine. One story adobe wings are attached to the north and south. The initial design drawings (see figure 3, and reproductions at the end of the report) show the central section of the structure different from the executed design shown in the Architect's renderings. (see top illustration of figure 3). They omit the continuous porch along

the front in favor of a small portico with stairways from each side. This design was strongly influenced by the design of Colton Hall in nearby Monterey a building with Greek Revival influence built in 1849, and the site of California's Constitutional Convention in 1850. (Figure 7), (*Panorama*, September 26, 1941:B). The building was modified in the design stage to have a continuous covered porch across the front, giving the structure a Spanish Mission style look.

Although the massing and proportions of the structure are not representative of the Spanish Mission Revival Style which it seeks to imitate, the structure borrows heavily from the Spanish Mission Revival style vocabulary. Such as in the use of materials for example: clay tile roofs, covered porches, verandas, adobe brick, rough laid masonry, exposed timber trusses, and plaster finishes of muted colors. These characteristic materials are all prominently displayed at the facility. The entry sequence of veranda, porch, and foyer at Stilwell Hall is typically Spanish Mission, but lacks spatial containment that is the essence of that style. It appears the structure was designed to meet programmatic functional needs and later wrapped with easily recognized stylistic elements of a local mission style.

2. Condition of Fabric:

The building is in sound structural condition, other than the southwest corner of the foundation, which is very close to the bluff face due to erosion. (June 1999) On the exterior of the main ballroom, water penetration is rusting the steel reinforcing bars of the poured concrete walls. This has led to spalling and some splitting of the northwest corner of the ballroom. The original construction plans called for an exterior coating of cement plaster (stucco) which was never applied.

Water penetration from the roof leaks has led to damage of the plaster ceilings in several areas and overall deterioration of the ballroom parquet wood flooring. The electrical system is mostly from the original building construction and Real Property records show upgrading of the system in 1980 and 1985. The existing system would need extensive renovation to operate a building of this size, under current electrical / safety codes.

The soft adobe bricks are deteriorating due to the loss of the protective paint layer and deterioration of the gutter / downspout systems that direct water away from the building.

Overall, the building's condition reflects it's history of sporadic occupation and marginal attention to routine maintenance. Recent intrusion by transients has also accelerated the decline of the building.

B. Description of the Exterior:

1. Overall Dimensions:

233 feet, 4 inches wide, by 164 feet,
2 inches in depth.

2. Foundations:

The foundation system is comprised of steel reinforced concrete basement retaining walls, steel reinforced concrete grade beams with spread footings.

3. Walls:

The main ballroom and foyer walls are 10 inch reinforced concrete walls, originally specified to have been finished with exterior cement plaster that was never applied, presumably because of budget constraints or materials shortages. The exposed concrete finish on the exterior walls was originally painted. The two wings

off the main building volume are of adobe brick and adobe veneer construction with a concrete frame for structural support. Rough granite masonry forms a continuous watertable around the base of the building from the finished floor level to grade. The concrete and adobe was painted a light crème color above the stone base (*Panorama* September 26, 1941:B).

4. Structural System:

The ballroom and foyer form a 120 foot by 184 foot rectangle that is constructed out of 10 inch thick reinforced concrete walls that support steel trusses (originally exposed) at 22 feet on center, 26 feet above the ballroom floor. The ballroom trusses were originally specified to be wrapped in wood to simulate wood trusses but the wood furring was eliminated during construction, presumably for reasons of labor and economy.

The two flanking wings are constructed of 12 x 12 inch concealed reinforced concrete posts that forms the concealed structural framework for the 20 inch adobe brick infill and veneer.

5. Porches, Terraces, Balconies:

The entry terrace is defined by a low adobe wall and red brick basket weave paving (see photos 4, 5, 6, 8, 10). Another continuous open terrace encompasses the entire west side of the structure with a granite parapet wall and Monterey chalkstone coping cap. The barbecue terrace shown on the construction documents was never built.

A large wooden porch with dual exterior stairways to the mezzanine level extends along the entire entry between the north and south wings. Mosaics decorate the end walls of the upper story porch.

The center bay of the interior mezzanine projects out 5 feet to form an orchestral balcony

for the ballroom below (see photos 30, 31).

6. Chimneys:

Three chimneys serve the structure's five fireplaces. The two internal fireplaces on each wing share a concrete chimney with a plaster finish. The grand ballroom fireplace chimney is constructed of rough laid granite (See Photo 29).

7. Openings:

a. Doors: All original doors remain, and most are in repairable condition. They are all solid wood units, some with differing combinations of inlaid panels, and others with various light combinations.

b. Windows: All original windows are in place, and boarded over with plywood (1995). Many windows have been broken by transients, despite the security precautions taken (1998-99). Most of the windows are painted double-hung weighted sash units. Several wood casements and fixed sash units were also incorporated into the design.

8. Roof:

a. Shape, Coverings: The central volume of the ballroom and foyer is covered by a hipped roof of red clay Spanish style tile over tongue and groove sheathing. The north wing is covered by a gable roof, while the south wing is of hipped design.

b. Current condition: The tile roof is in poor condition. Many broken tiles are visible, and flashings have lost integrity due to deferred maintenance. This has allowed water penetration and damage to the wood decks, interior finishes, and wood parquet flooring.

C. Description of Interior:

1. Floor Plan:

The 51,822 square foot structure is approached in a progressive spatial sequence, very characteristic of Spanish Mission Revival (see Figure 2). The outer brick terrace is enclosed by a low wall composed of adobe brick, originally capped by clay tile but later modified by replacing it with a continuous concrete coping cap. On axis with the main entry the visitor passes underneath two exterior wood stairways, (leading to a covered porch off the mezzanine level) and on to a 12 ½ foot by 152 foot, two story entry porch. Three double entry doors lead to a 152 foot by 30 foot foyer with a parquet floor that extends through a series of columns supporting segmented arches into the main 152 foot x 86 foot ballroom. Two interior stairs lead from the foyer to the mezzanine level with exposed timber trusses that overlooks the ballroom, and was designed to hold an orchestra on a projected balcony as well as entertain non-dancing guests (*Panorama* September 26 1942:B).

The main ballroom volume extends two stories (26 feet) to the bottom of exposed steel trusses (now covered with a lay-in ceiling). At the north end of the ballroom, a grand fireplace is faced with rough laid Monterey chalk masonry. A series of seven double doors lead out to a continuous stone walled terrace that overlooks the beach below. Round plaster medallions (removed 1999), representing different branches of the service, were located directly above each of the doors.

To the south lies the 40 x 28 foot ladies lounge, restrooms and checkroom. A 30 foot mural, depicting a Spanish rural scene (removed 1998) was featured along the west wall.

Also accessible off the foyer is a 49 x 28 foot writing room with an ashlar Monterey chalkstone fireplace on the west wall. A mural by Alison Stilwell (removed 1998) covered an area

from the mantel to the ceiling, and was completed in 1942.

The reading room was originally accessed by a door from the writing room, or from a 24 foot wide opening directly into the ballroom. This opening was covered over when the new stage-front was added to the ballroom. The reading room featured a fireplace with simple stone molding surround, with a WPA period landscape painting (Removed 1998).

The North wing is accessed off of the foyer through the lobby. The lobby is a 49 foot square room with a peaked beam ceiling. The main feature of the room is the unique semi-circular fireplace with seven sculptured heads (removed 1999, see photos 39, 40).

The Tap Room, measuring 45 x 87 foot long and is accessed by the Lobby and by a separate exterior entry on the East side. Massive timber trusses span the room (see Photo 37). A fireplace of rough Monterey chalkstone with a massive oak mantelpiece is centered on the south wall. An 80 foot ornate wooden bar, once with continuous twin brass rails, lay along the entire wall (removed 1999). A mural (removed 1998) encompassed the entire wall above the bar.

Lastly, a continuous terrace runs along the entire west side of the building (see photos 18, 19, 20, 21). The parapet wall is composed of granite with a Monterey chalkstone coping cap.

2. Stairways:

Two symmetrical interior stairways lead to the mezzanine level, flanking the three main entrance doors. A walnut handrail (removed 1999) terminated at a massive carved newel post (removed 1999) on each side of the stairs. The spindles of the balustrade are made of #3 round and 1 1/2 inch square concrete reinforcement bars painted black apparently an economy measure that lends an idiosyncratic touch to the building.

3. Flooring:

The foyer, ballroom, writing room, and reading room floors retain the original teak parquet flooring. Much of the wood flooring has been damaged by the roof leaks. The Lobby and tap room have dyed concrete flooring stamped with a diagonal pattern to resemble 1 foot by 1 foot square clay tiles. The interior stairs and landings have 1 foot by 1 foot square red clay tile flooring. The ladies' lounge flooring is vinyl / asbestos tile (original finish is unknown). The Beach terrace is broom finished concrete.

4. Wall and Ceiling Finishes:

Painted smooth plaster walls are found throughout the building. The original plaster ceilings in the south wing and the peaked ceiling of the Lobby have been covered over with 1 foot square acoustic tiles. The ballroom and foyer have had the original finishes obscured by adding 2 foot by 4 foot metal T-bar ceiling with smooth fiberboard panel inserts. The mezzanine and the tap room retain their exposed chamfered wood trusses and stained tongue and groove sheathing.

5. Openings:

- a. Doors: The building has numerous solid core doors with multiple raised panels. Most of all the original doors remain and most are in repairable condition.
- b. Windows: Six sizes of double hung wood windows with lights, three sizes of wood casements, and two sizes of fixed wood windows in the design. Most of the original wood windows have had some glass damage, but most of the windows are repairable.

6. Decorative features, Murals, Mosaics and Trim:

One of the most unique and significant features of Stilwell Hall is its decorative features made possible by WPA monies and skilled artists. The WPA was begun in 1935 by President Roosevelt as a workers relief program, and ended in the summer of 1943 as the soldiers' club neared completion.

A WPA art project was funded for Stilwell Hall with artistic appointments on the condition that the Depart of the Army would furnish the materials. By this contribution of Material from the Army, an estimated \$60,000 worth of WPA murals, paintings, drapes, lamps, wrought Iron, woodwork, and mosaics executed by WPA workers would make the club a "first class facility with no equal" (*Panorama*, September 26, 1941:1)

The outside mezzanine contains WPA tile mosaics in two niches at opposite ends of the covered porch. The southern mural shows Spanish and early scenes from California history against a map background. The other mural shows a contemporary map of California (see photo 33).

The 30 foot long mural in the Ladies' Lounge depicts a Spanish dance theme with Spanish military officers in a 19th century setting (see photo 34). The artist was Merlin Hardy, signed and dated May 4, 1942.

The reading room contained a mural of the history of California displayed over a state map. A mural over the fireplace on the opposite wall depicts a Chinese landscape, and was painted by General Stilwell's daughter, Alison (see photo 35). The work clearly reflects a direct influence from her birth and early childhood in China while her father was stationed there. In the lower right hand corner, she signed the work with her name in Chinese. An accomplished landscape painter in her own right, Alison went on to publish a book on Chinese landscape painting in the late 1960's.

The lobby has a semicircular, cast in place concrete fireplace of peculiar design. Two engaged pilasters support an entablature containing seven cast heads in a gargoyle-like manner (see photos 39, 40). The heads are of General Stilwell in the center, flanked by his commanding officers. Originally designed to contain 15 heads, only seven were finished, presumably to the lack of space along the mantle. Along the opposite wall hangs a large painting of a military theme by a WPA artist. (stolen / unrecovered, 1995). The tap room contained a long mural, (removed 1998) punctured by the window openings, that ran the entire 87 foot length of the north wall of the room (see photo 37). The mural was painted in muted shades of green and brown, reflecting nautical whaling themes in a restrained mannerist style characteristic of WPA artists of the 1930's. The whaling theme reflected Monterey Bay's well developed whaling industry established in the 19th century.

7. Hardware:

Little period door hardware is extant, most has been replaced and/or modified. The building had very little in the way of architectural hardware due to material shortages during the war, and to the simplicity of the Mission style.

8. Mechanical Equipment:

a. Heating and Ventilation:

A full basement lies underneath the north wing that contained a boiler for a steam radiator system and a specially designed ventilating system. The system was designed to pump a complete supply of fresh air to the ballroom every ten minutes based on an occupancy of 2000 people. The initial cost of the system was \$12,000 (*Panorama*, September 26 1941:B).

b. Lighting:

Much of the original lighting had been modified and subsequently removed (1995-99). Original fixtures of note are: the wrought iron fixtures in the ladies' lounge, the ornate plaster, fluorescent wall sconces in the ballroom and a large wooden chandelier in the lobby. These fixtures were products of WPA craftsmen.

c. Plumbing Fixtures:

Most of the original plumbing fixtures have been replaced. The sinks in the south wing restrooms are original.

9. Original Furnishings:

The City of San Francisco turned part of their crafts shop for the production of specially designed furniture for the Soldiers' club (*Panorama*, September, 26 1941:5). None of the Original furniture has survived.

D. Site:

1. General Setting and Orientation:

Stilwell Hall lies among the rolling sand dunes near the beachfront of the former Fort Ord. The Cliffs lie only a few yards from the stone terraces. (Beach erosion is currently threatening the foundations of Southwest corner of the building, June 1999). The structure is isolated from the main post area by California Highway 1. When the freeway was expanded in the 1950s and 60s, the isolation became more acute, requiring busing of the troops to and from the facility. Firing ranges and open training grounds surrounds the structure. Stilwell Hall is the only structure of consequence along the beachfront of Fort Ord between Highway 1 and maintains an imposing presence that has become a local landmark to the surrounding communities.

2. Historic Landscape Design:

The Soldiers' Club was the only facility completed of the vast recreation facility originally planned that included a detailed landscape proposal. No landscaping other than the natural rolling sand dunes was ever implemented.

PART III. SOURCES OF INFORMATION

A. Architectural Drawings: 13 sheets of architectural construction documents dated: October 10, 1941. (Location unknown, June 1999).

B. Early Views: From the archives of the Fort Ord Panorama weekly newspaper.

C. Interviews:

Carleton Lehman, NMAA interview, 1964.

Dorothy Collins Gomez by Mary McChesney for the National Collection of Fine Arts, July 7, 1964, Archives of American Art Oral Histories.

D. Secondary and Published Sources:

Archives of American Art, Microfilms #N565 (San Francisco Museum of Modern Art Exhibition Catalogs Through 1945) and NWh6 (Whitney Museum of American Art, Records 1914 - 1945).

Building Plans: pages 30 to 42 are photographs of the original construction plans of 1943.

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PART IV. PROJECT INFORMATION

Prepared by: Joseph S. Murphey, Architect. (August 5, 1992)

Affiliation: U.S. Army Corps of Engineers, Fort Worth District.

Revised: William L. Salmon, Historic Architect
Dr. Jay Price, Historian
Presidio of Monterey, CA (July 1, 1999).

Title: Historic American Building Survey Report for Fort Ord Soldiers Club, (Stilwell Hall, Building 2075) California.

Project Plans Include Religious, Athletic and Social Units

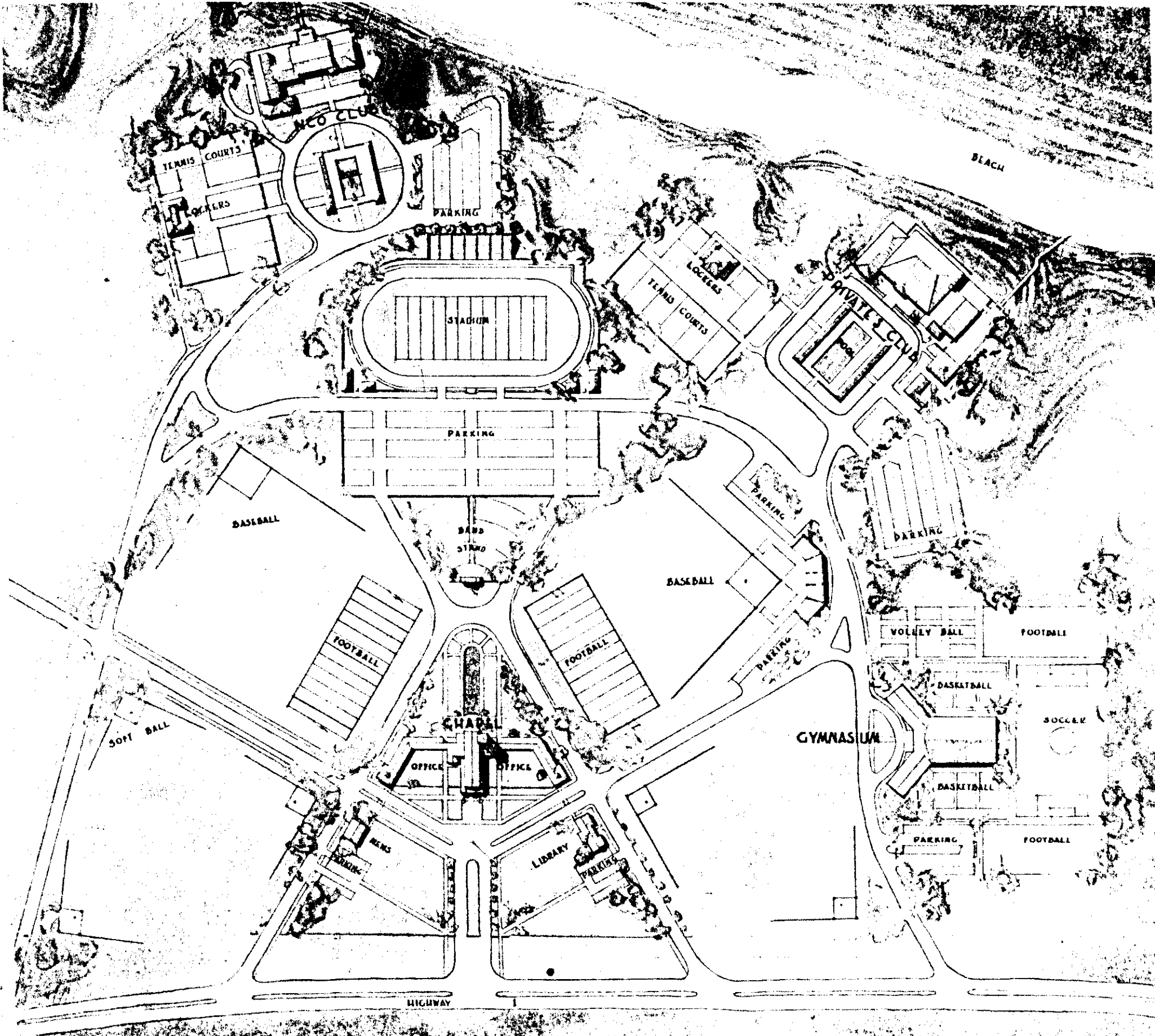


Figure 1. Master Plan for the Fort Ord Recreation Complex
Source: Panorama, September 26, 1941

Club's N
ls Pointe
By Gene

CHARLES
Major General, U. S. A.
Commanding 7th Inf. Division
Today when one goes into an old established Army Post, he finds himself in a completely organized independent little community with all the necessities and conveniences of life at hand. He finds it at and pleasant to the eye with shade trees, shrubs, lawns, well laid out walks, roads, buildings, museums, swimming pools, play-

ing to spend money for the soldier if he will do his part as set up in the law. We have a great body of soldiers and can accomplish something now that will be impossible in later years. Now is the time to make a good start and to have that forward vision to set this new Post in a proper direction for our succeeding soldiers to follow. The history of Fort Ord was started by the 7th Division because it was the first large field force here and it will so be

credit for planning and starting the Soldiers' Club. Credit for its successful completion will, however, be shared by all troops at Fort Ord, whether by the 7th Division, Corps, Army, GHQ or CASC 1962. Post Headquarters, Corps Area Headquarters, the War Department and the WPA are all contributing their part. When completed, the Fort Ord Soldiers' Club will be the finest of its kind. It will endure and

other buildings are projected for the future. When completed, it will stretch more than half a mile in each direction and will be located between the Main Garrison and Monterey Bay.
SAN FRANCISCO HELPS TO BUILD FURNITURE

Major General, U.S.A.
Commanding III Army Corps
This project was started on the basis that it was high time to stop talking about suitable recreational facilities for enlisted men at Army posts and to begin doing something about it. The planning was done in a big way, so that when finished the plant would be something that you could be proud of—something to match anybody's club, anywhere

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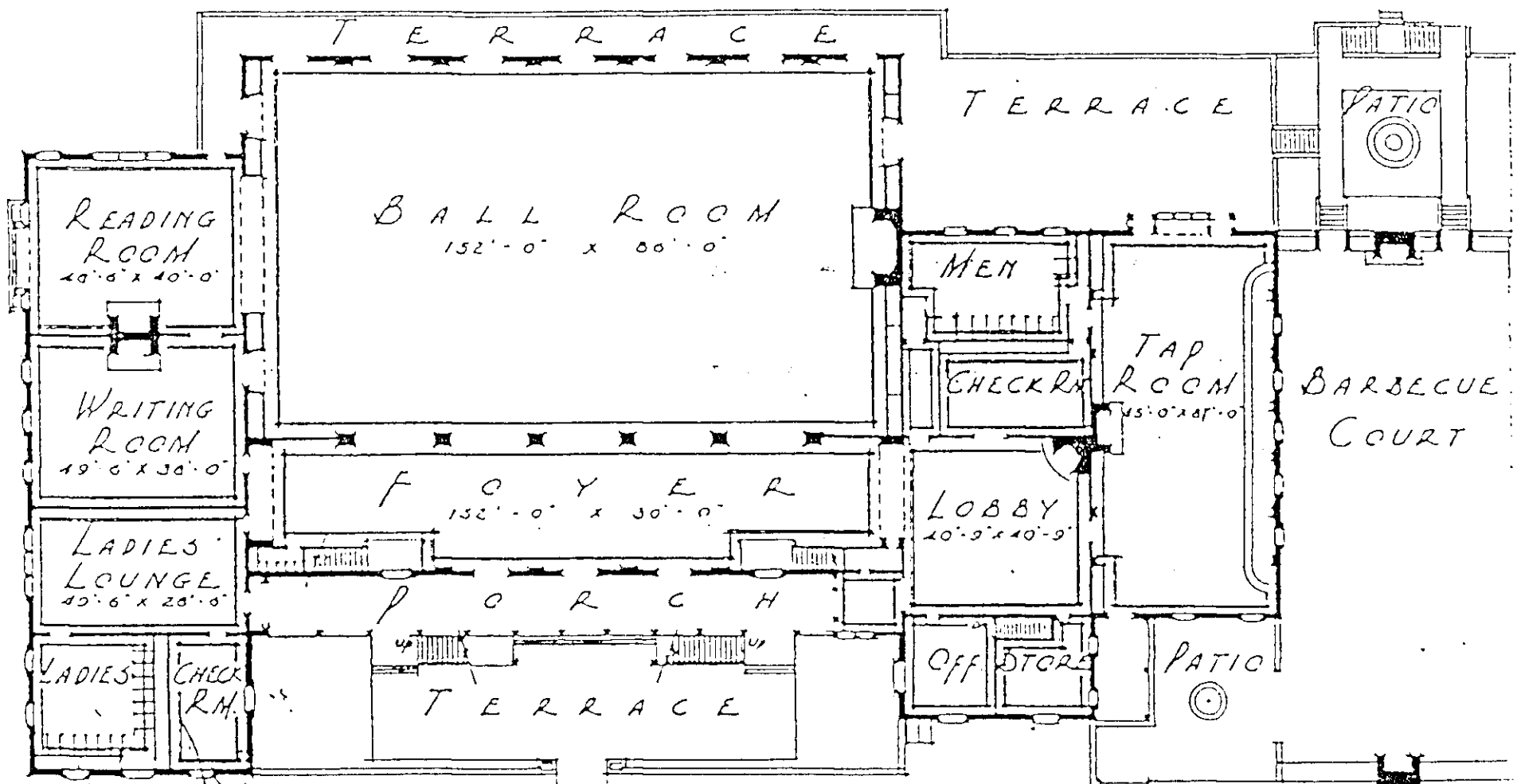


FIGURE 2. SOLDIER'S CLUB FLOOR PLAN

Source: Panorama, September 26, 1941



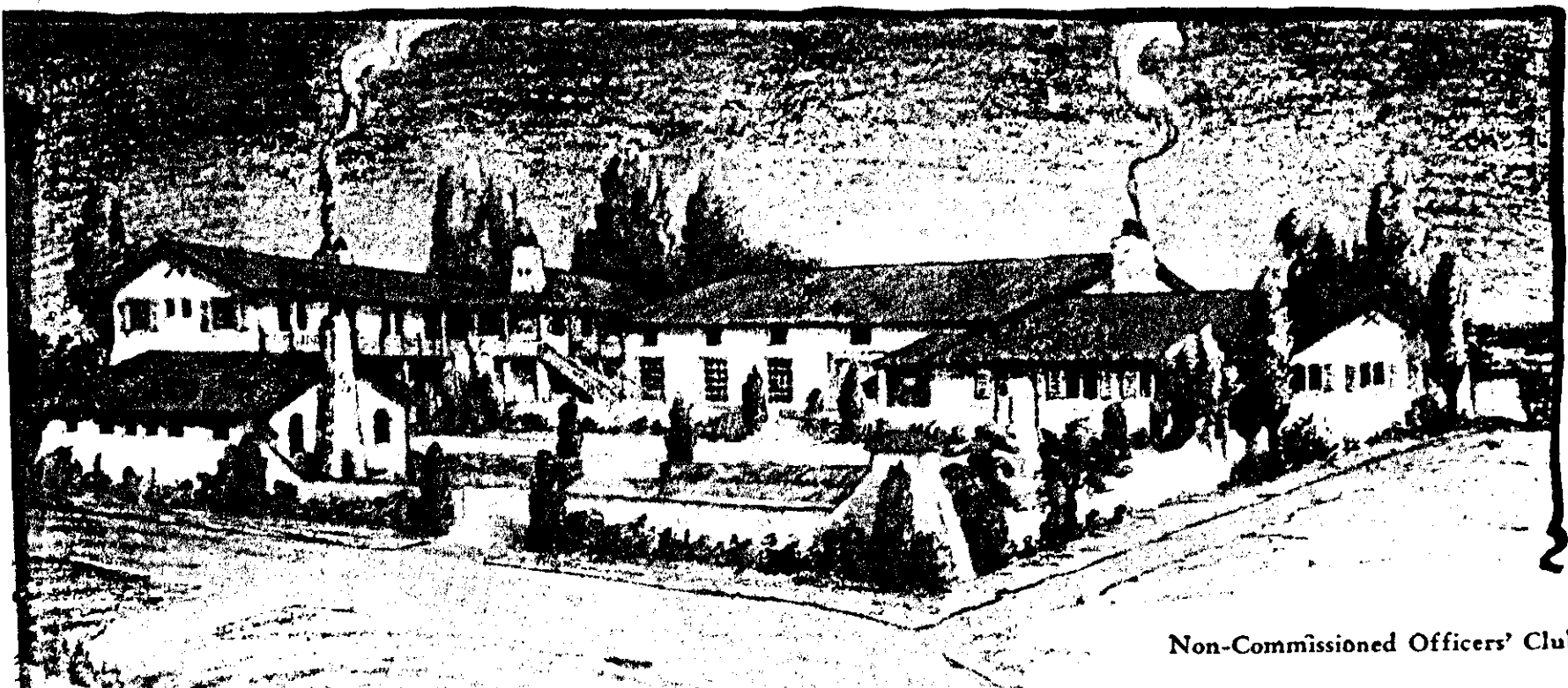
Enlisted Men's Club

This is the Enlisted Men's Club, first unit in the Fort Ord Recreation Center. Actual construction is now well advanced. Read details inside.



Mission Chapel

Modelled after early California missions is this huge chapel, planned as a future project in the development of the huge Recreation Center.



Non-Commissioned Officers' Club

A spray

alt.

Figure 3. Architect's Rendering of the Recreation Complex

Source: Panorama, September 26, 1941

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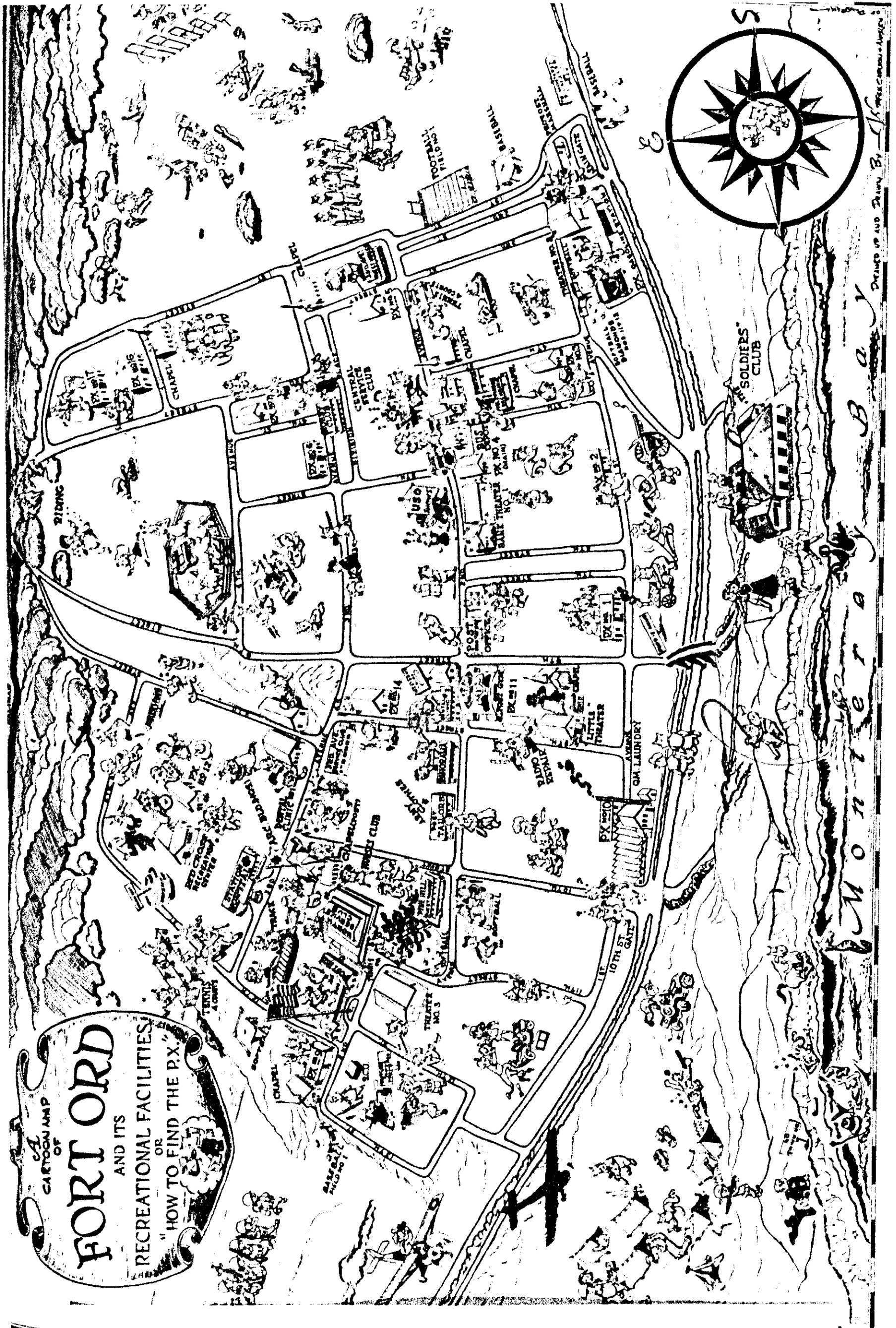
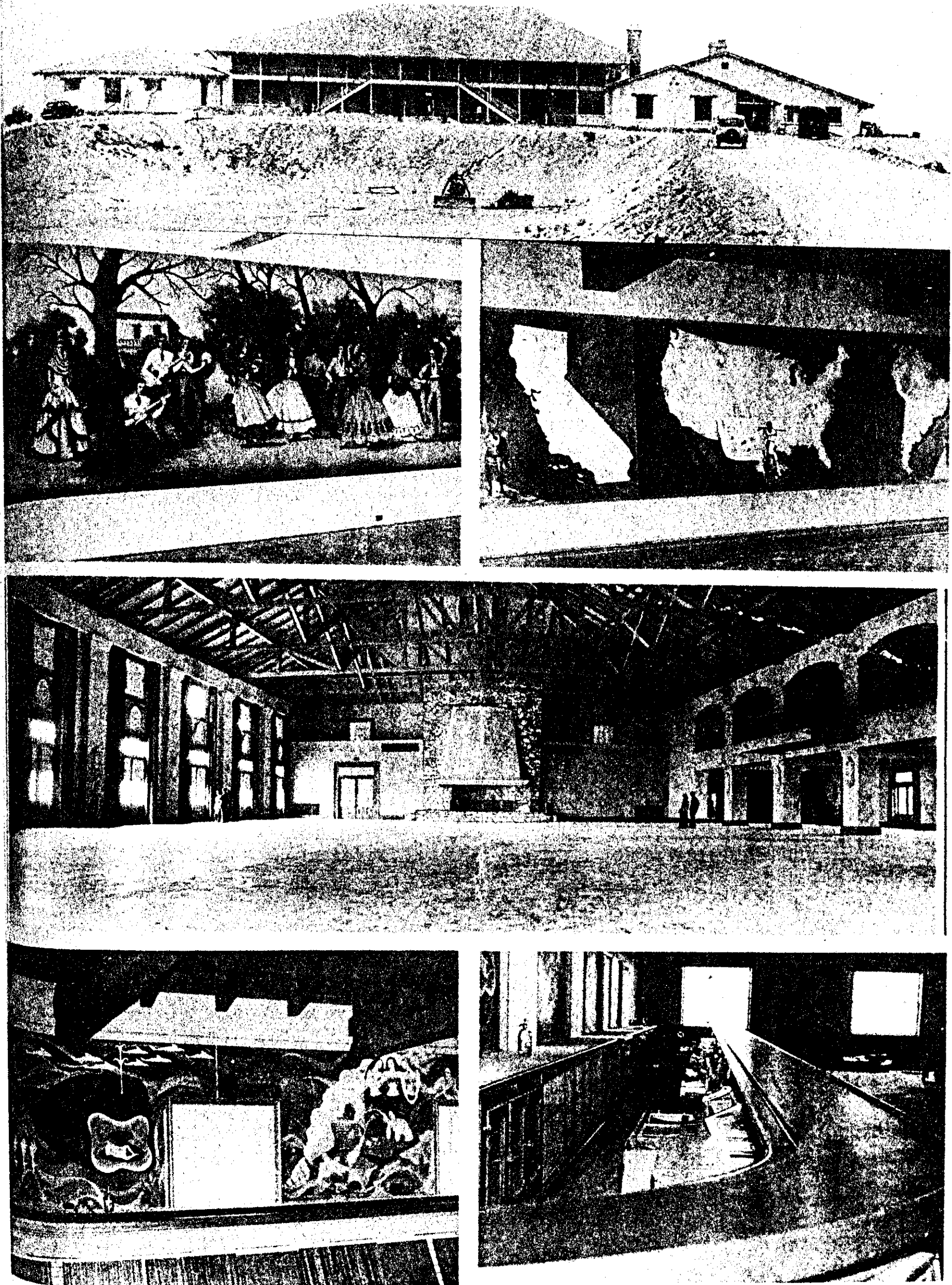


Figure 4. Artist's Map of Fort Ord in 1943

Source. Panorama. September 24, 1941

Mammoth Soldiers' Club Nears Completion



CROSS THE HIGH
 Club, exterior and in
 world's most elabora
 the near future. Top
 Below that are
 interior.
 200 by 118

Figure 5. Historical Photographs of the Soldiers' Club
 Source: Panorama, July 30, 1943

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FRIDAY, OCTOBER 1, 1943

FORT ORD PANORAMA

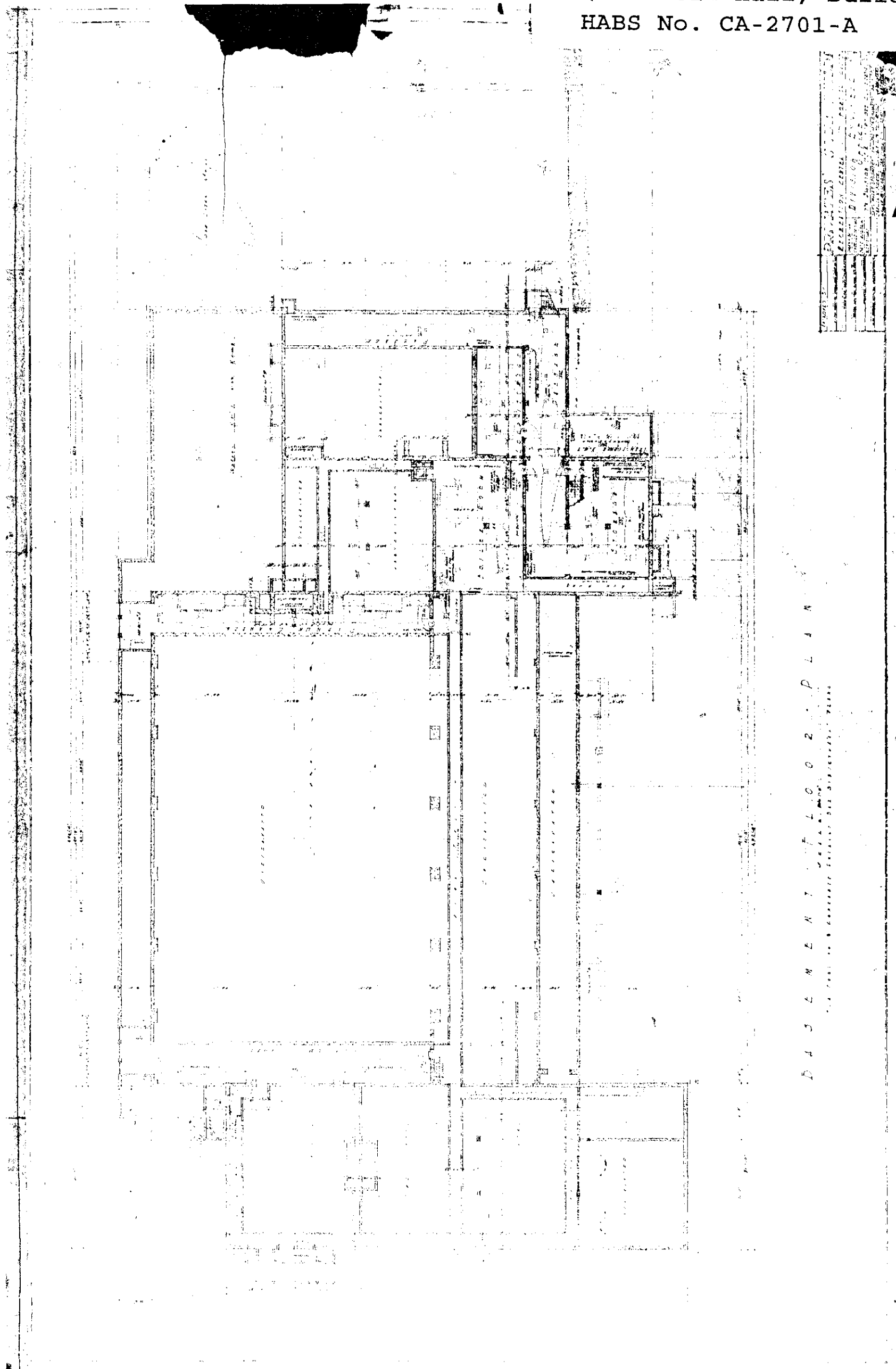
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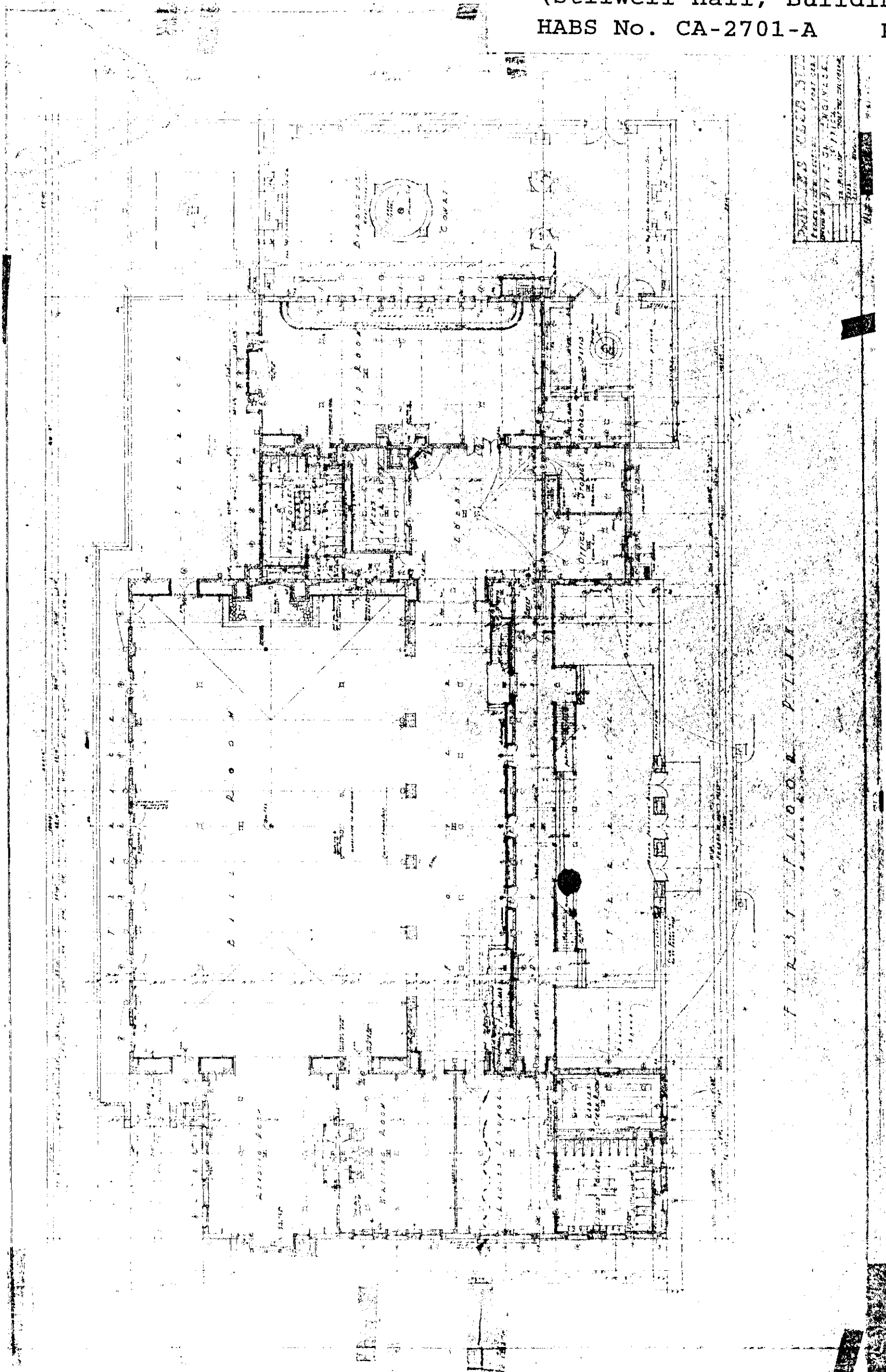
Figure 6. Historical Photographs From the Club Opening
Source: Panorama October 1, 1943



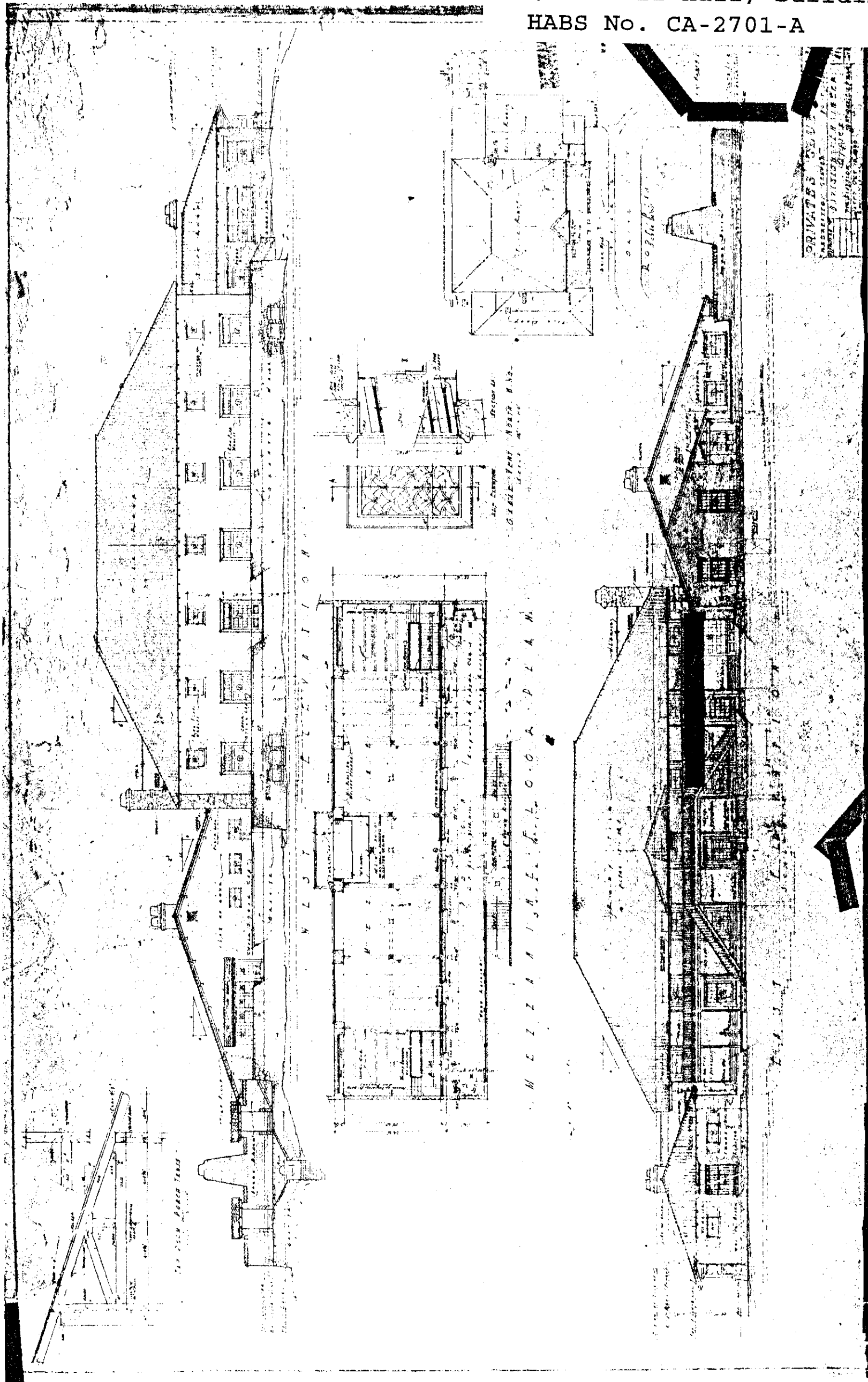
Figure 7. Colton Hall, Monterey
(built 1849)



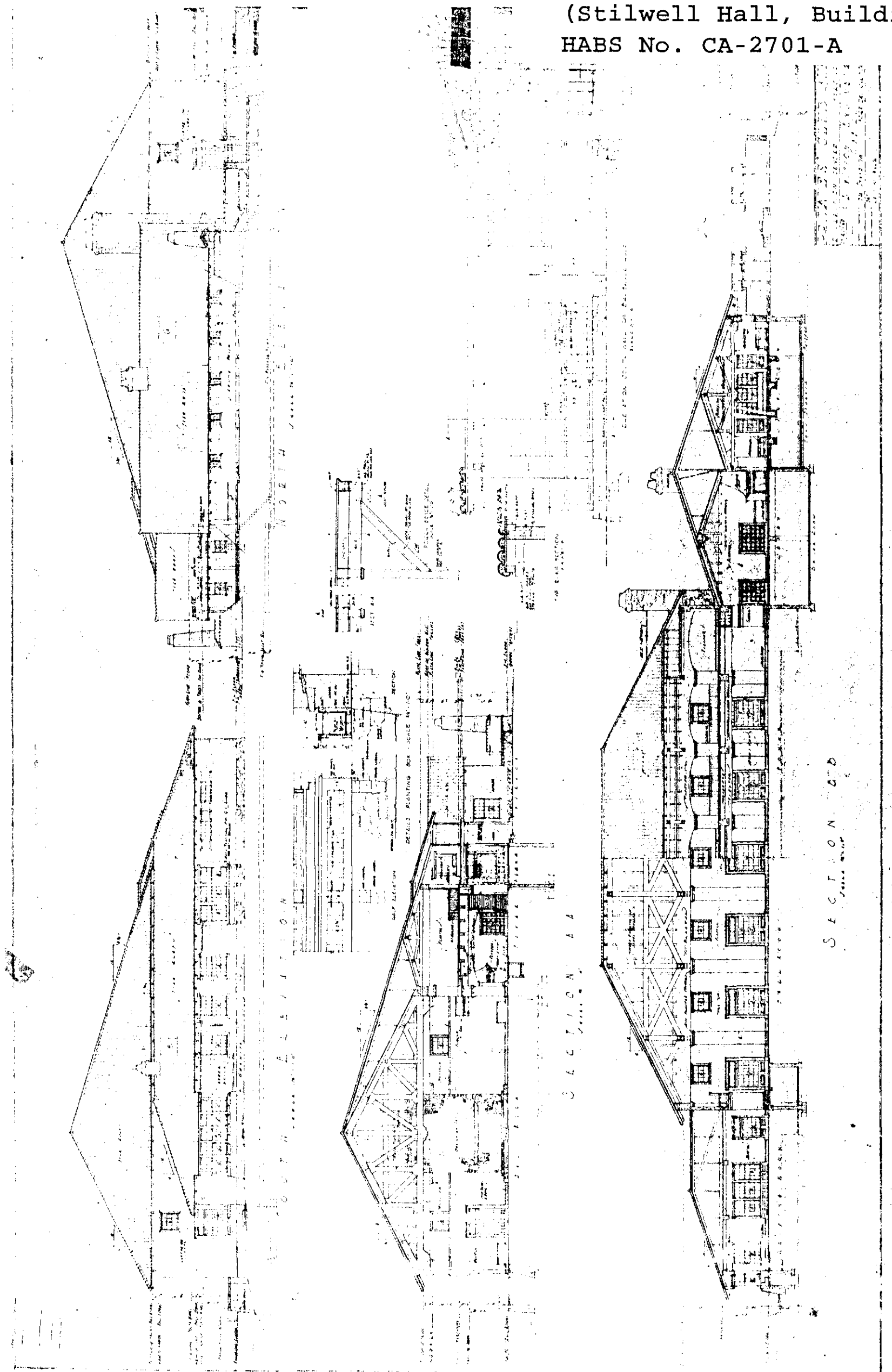
Basement and Foundation Plan



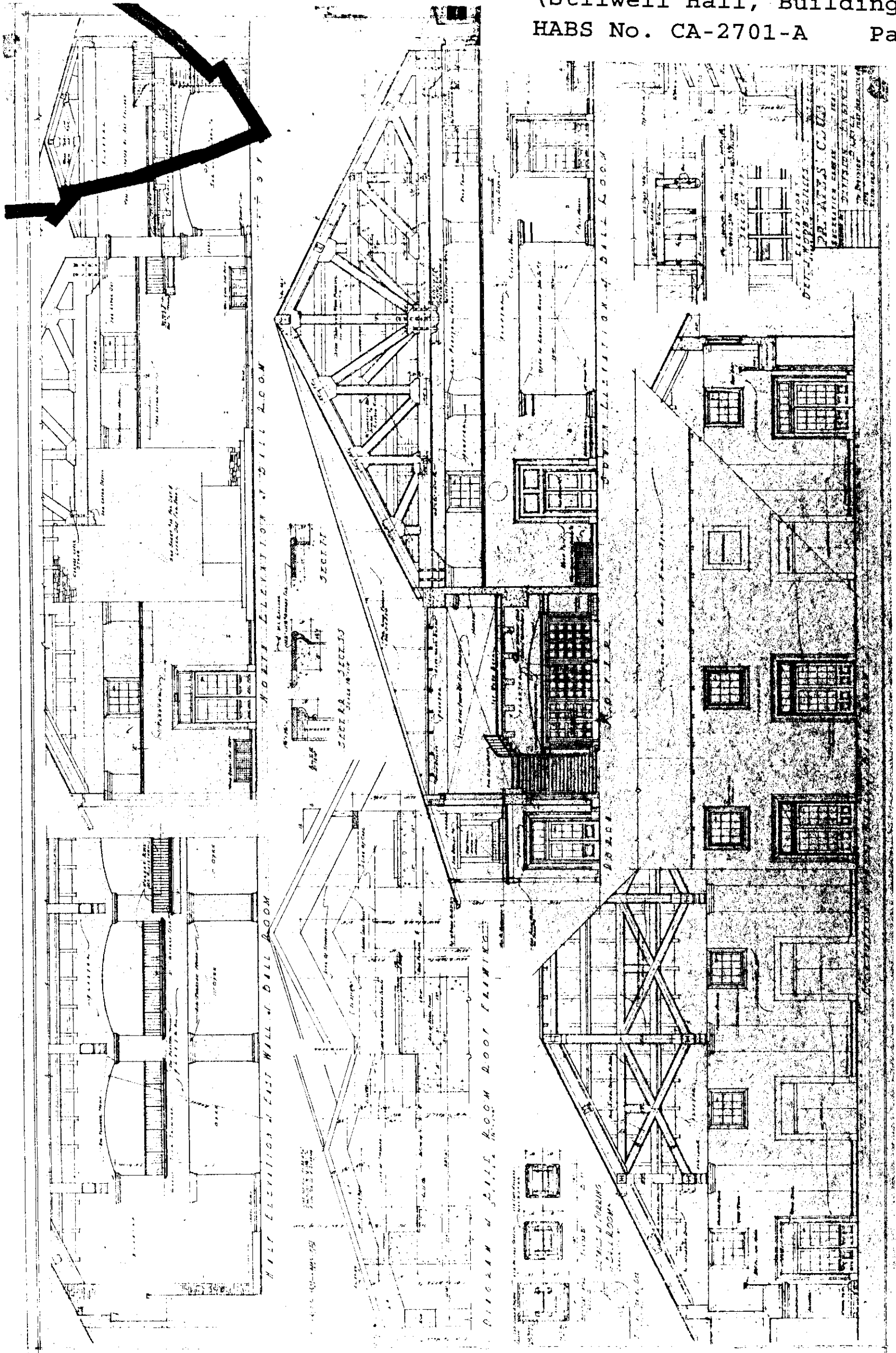
Floor Plan, First Floor



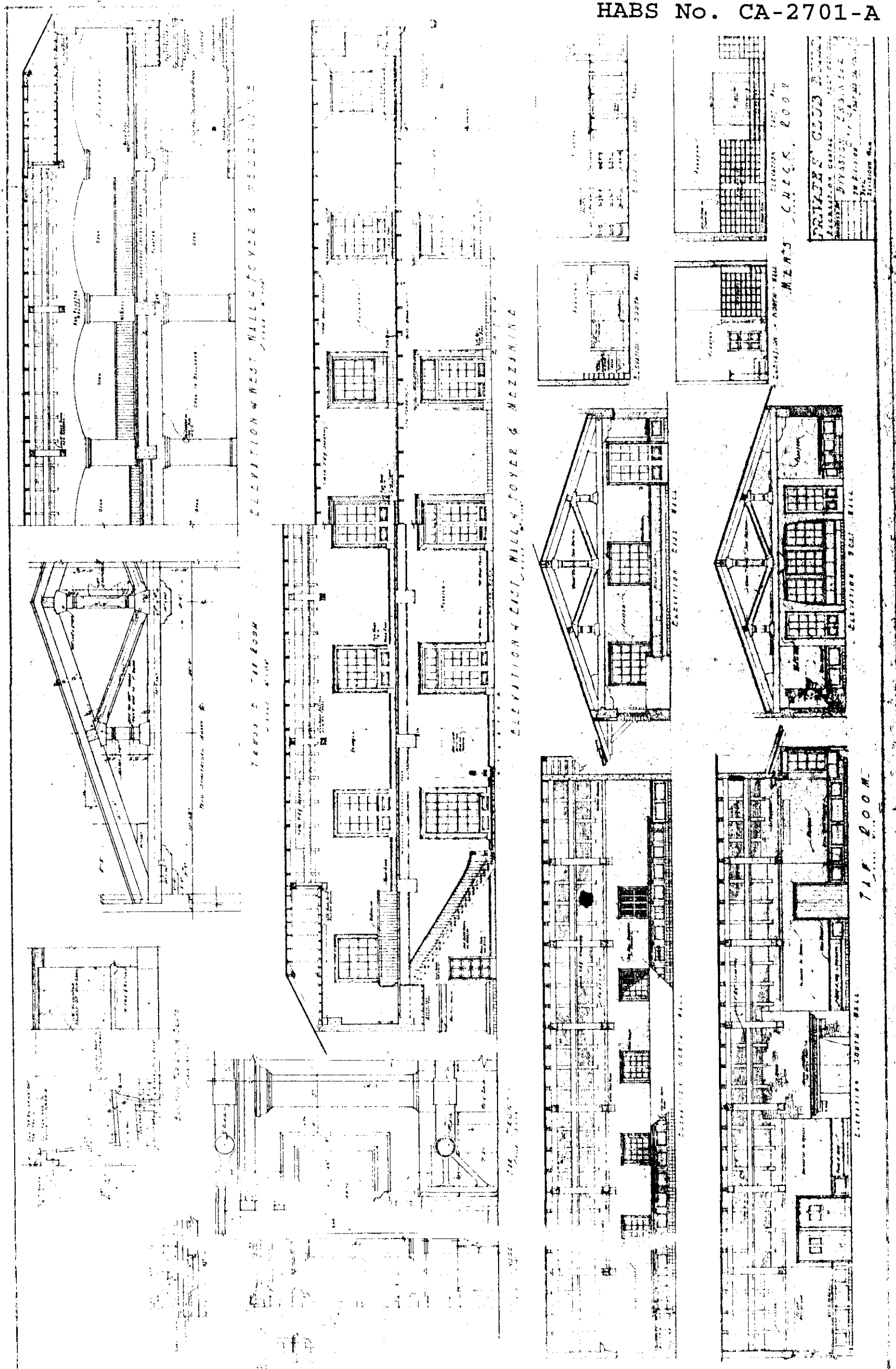
Mezzanine Floor Plan, Exterior Building Elevations,
 East and West



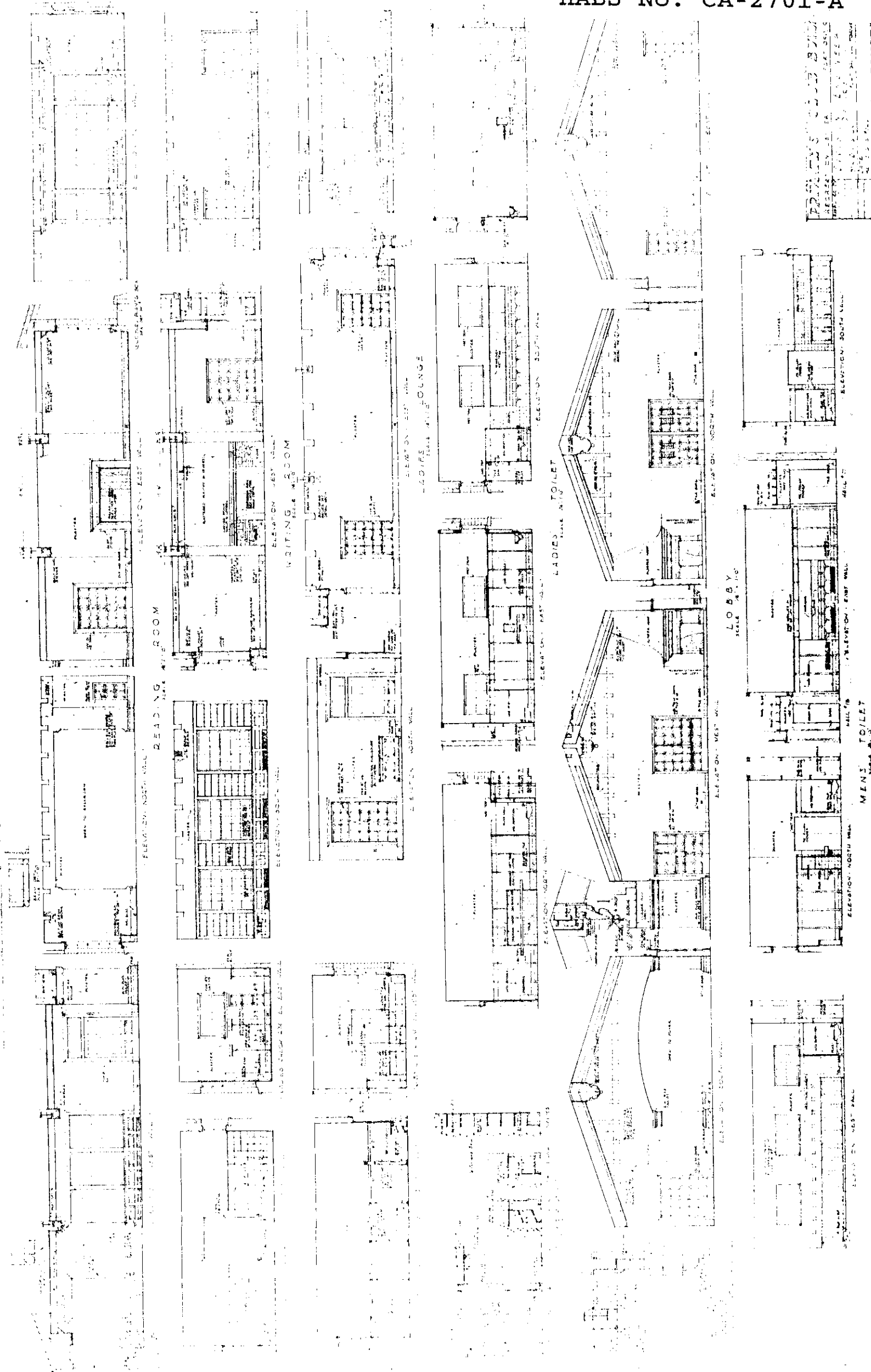
Exterior Building Elevations, North and South.
 Building Cross Sections



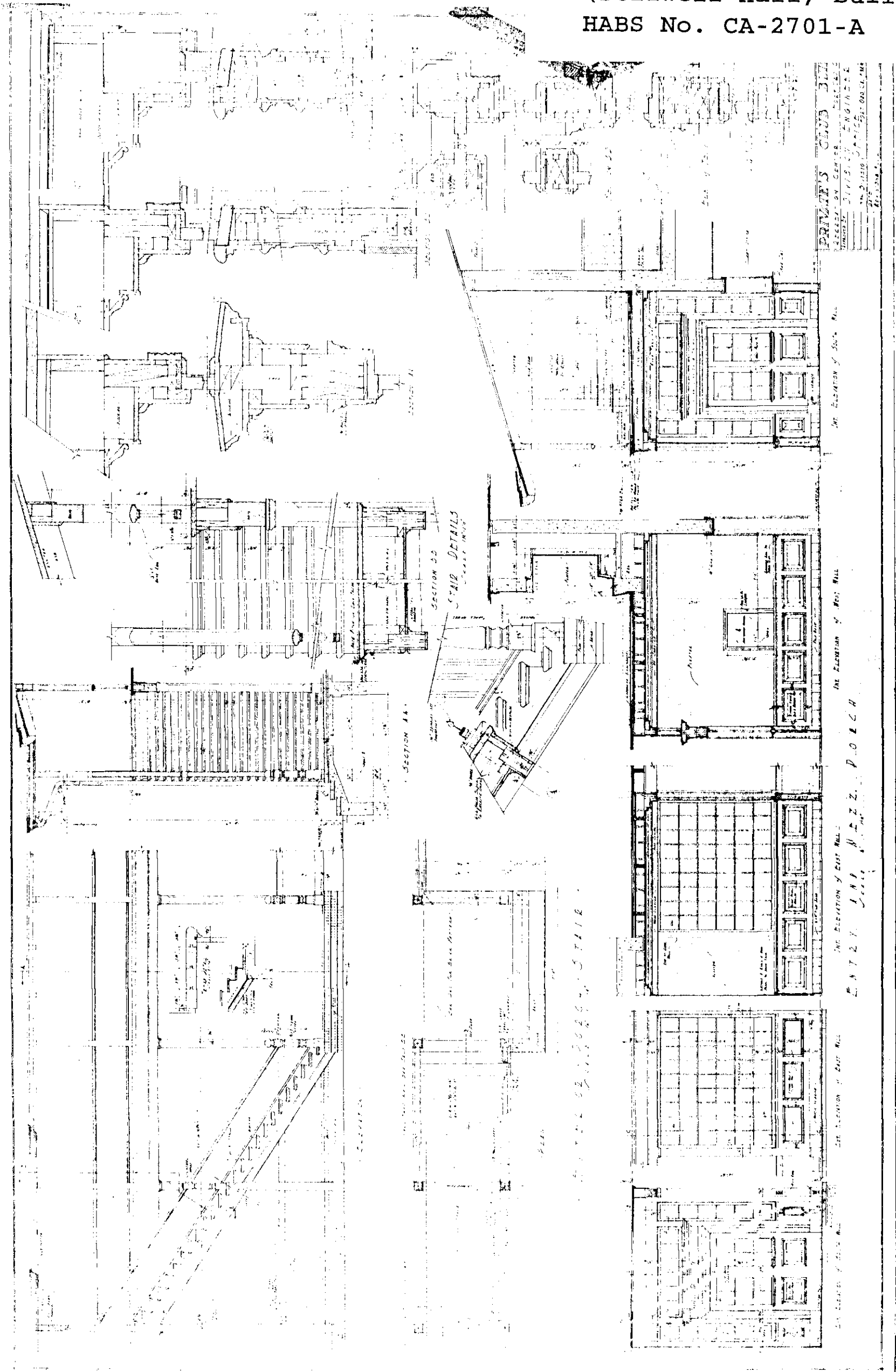
Building Sections at Ballroom, Longitudinal and Cross Sections.



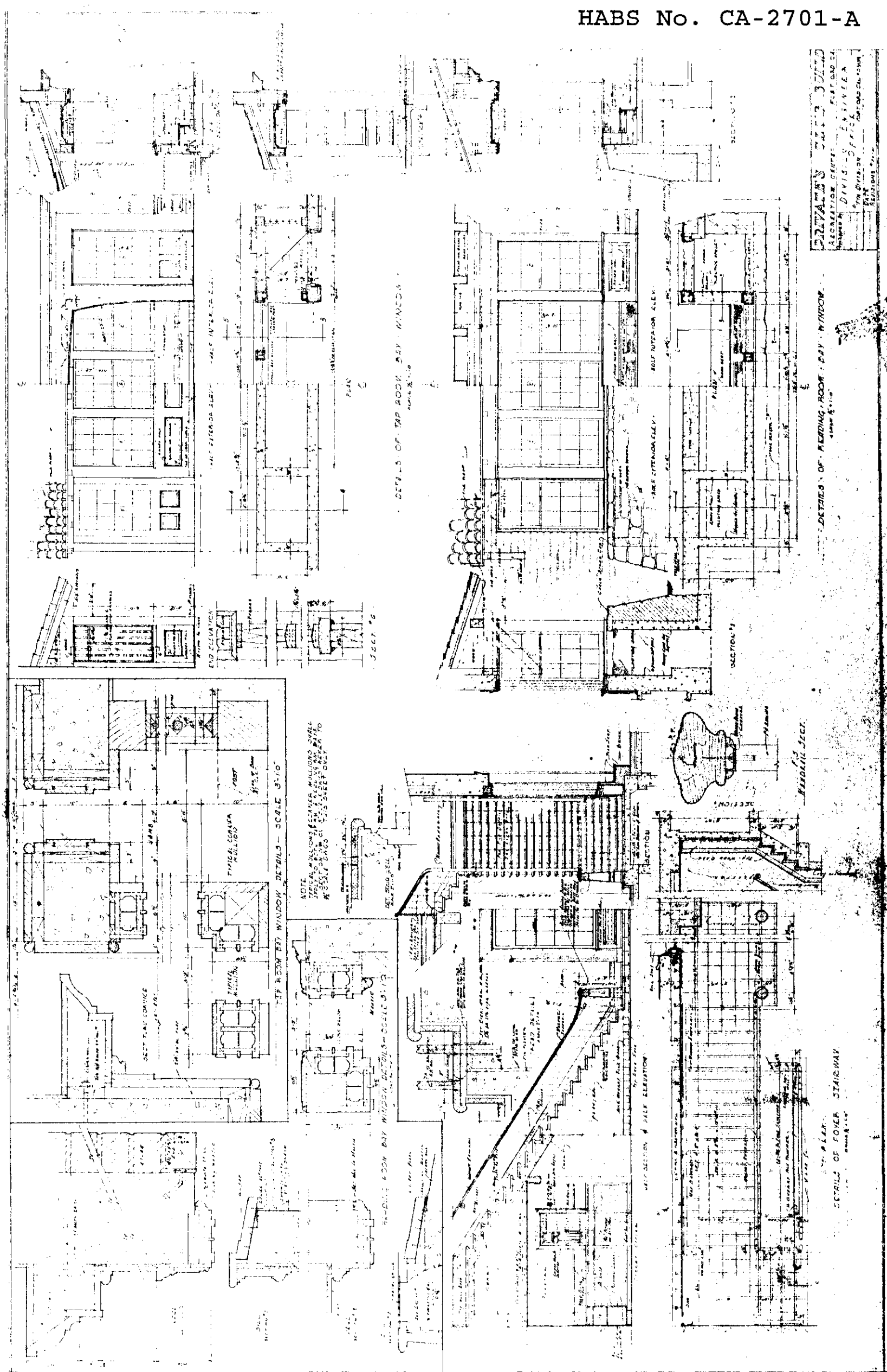
Building Sections at Tap Room, Interior Elevations at Foyer and Mezzanine, Truss Details and Bar Details.



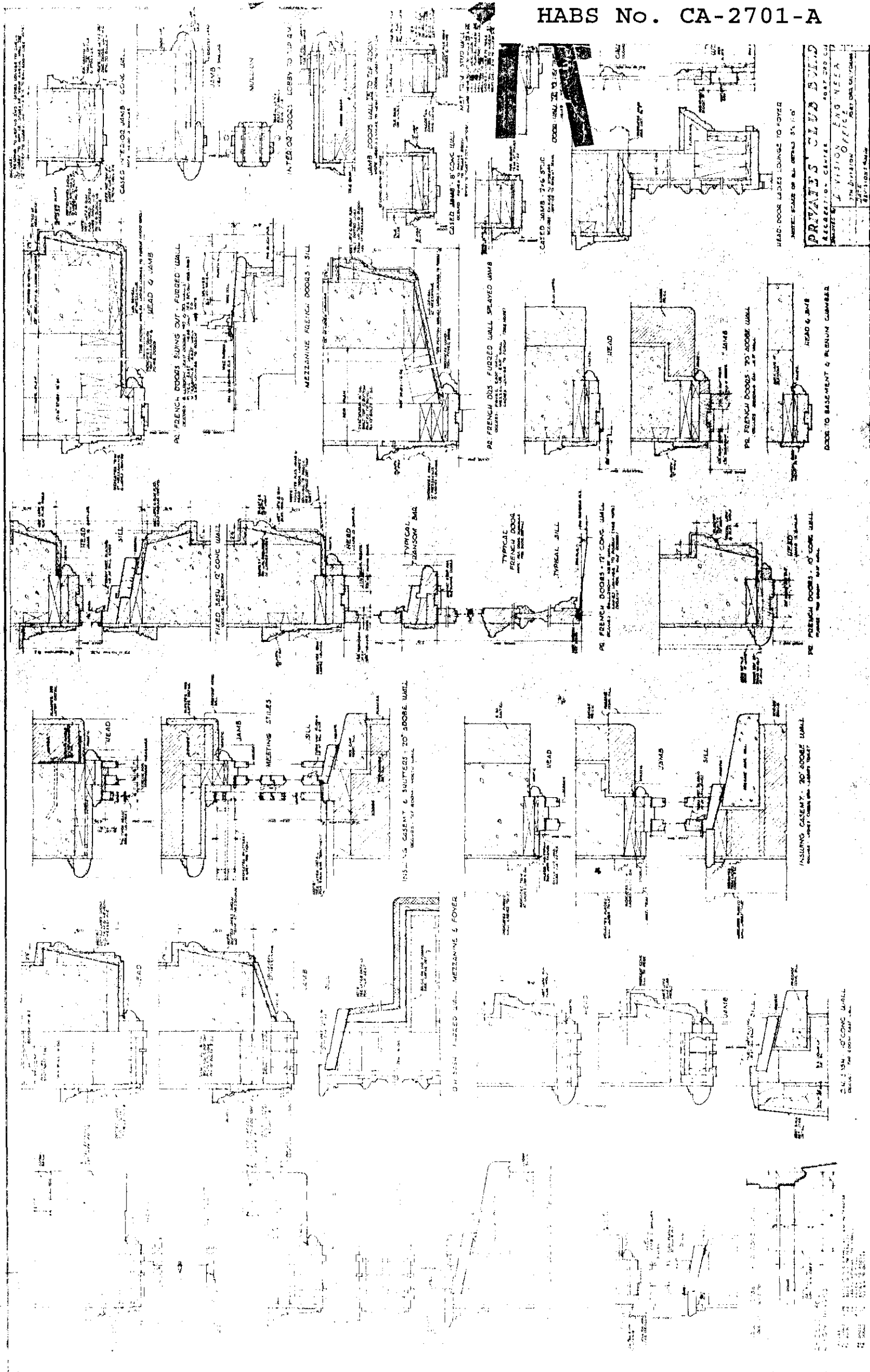
Building Interior Elevations



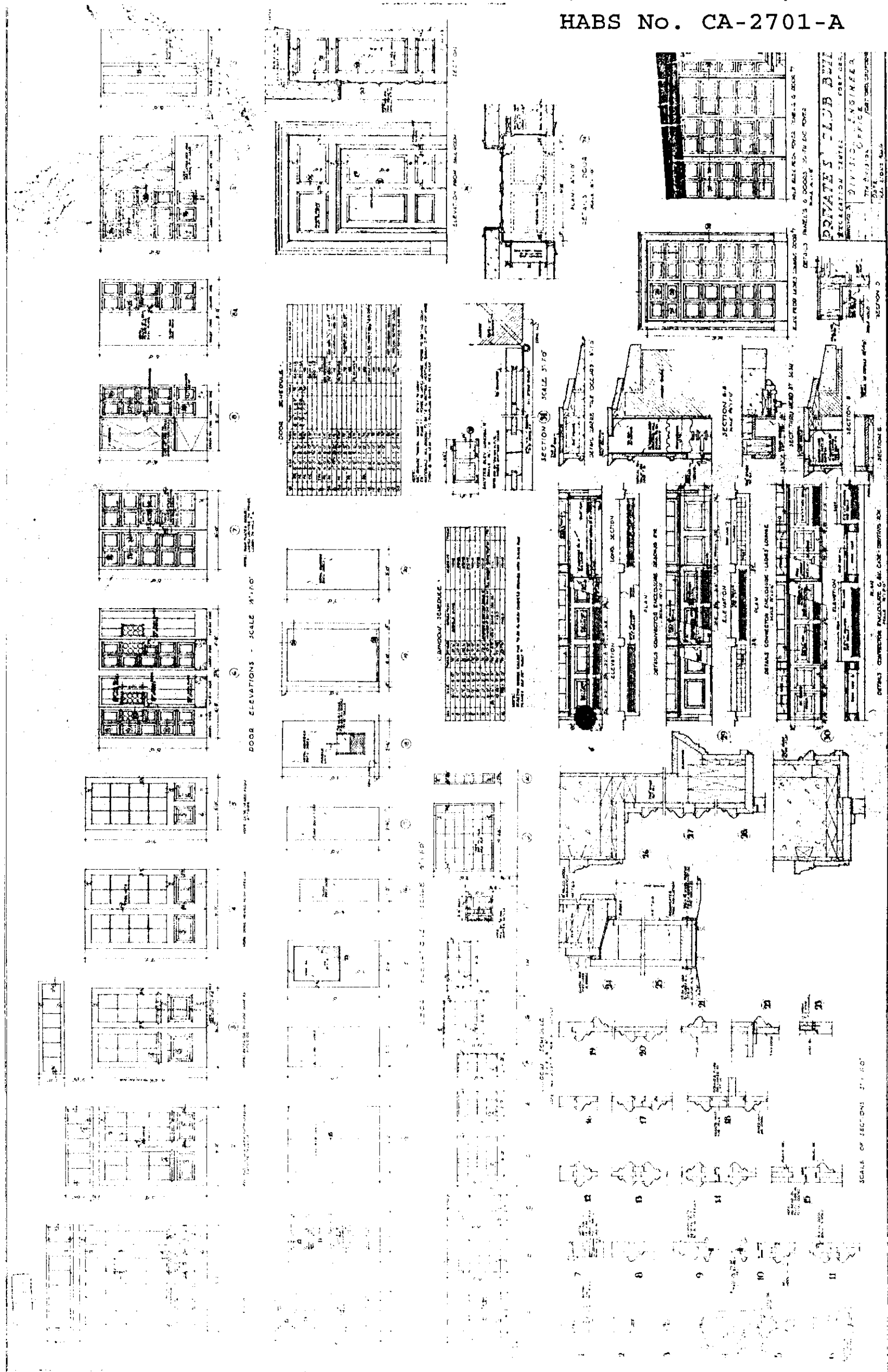
Stair Details, Elevations; Interior Wall Building Millwork Details



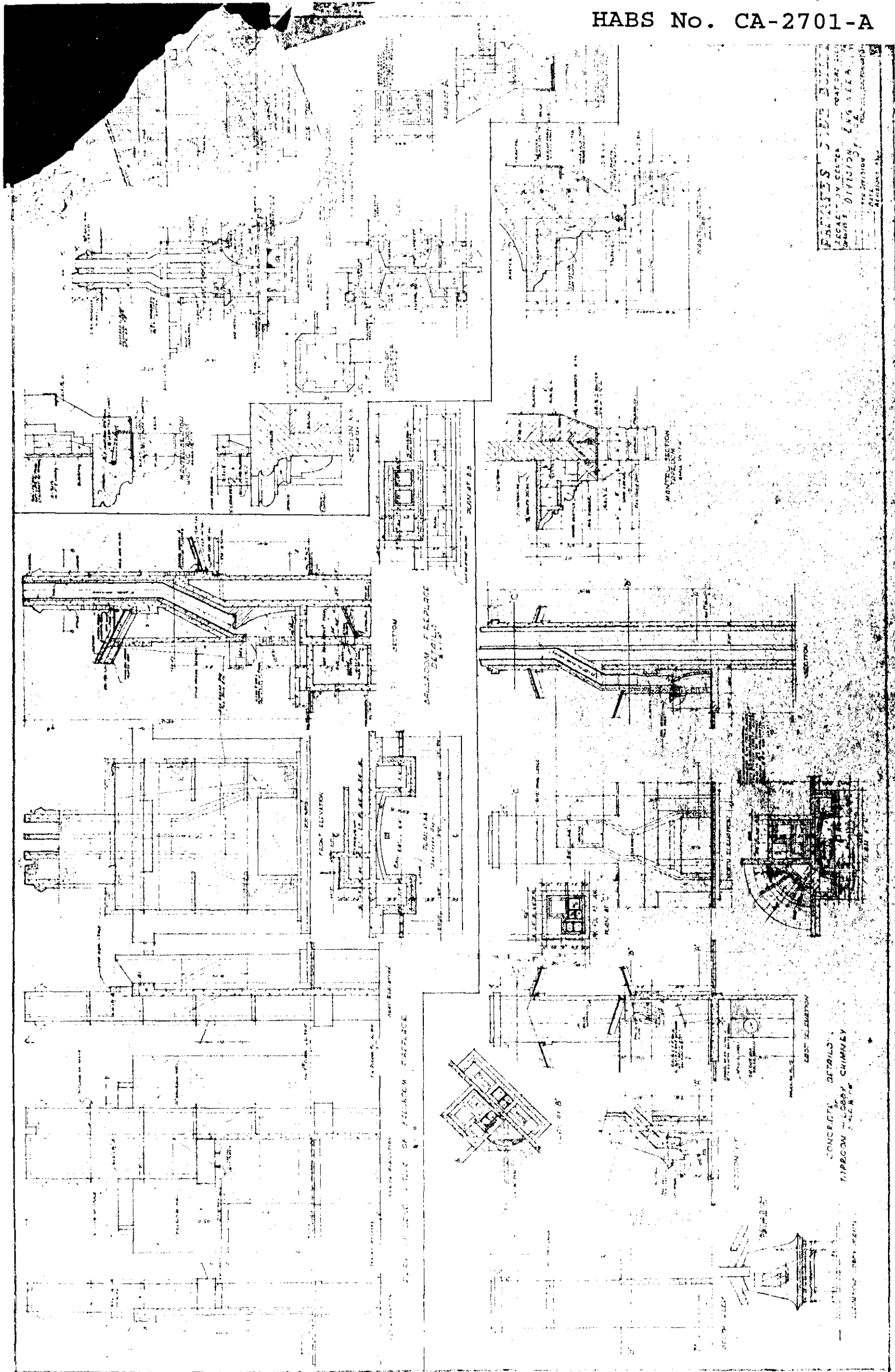
Building Millwork Details



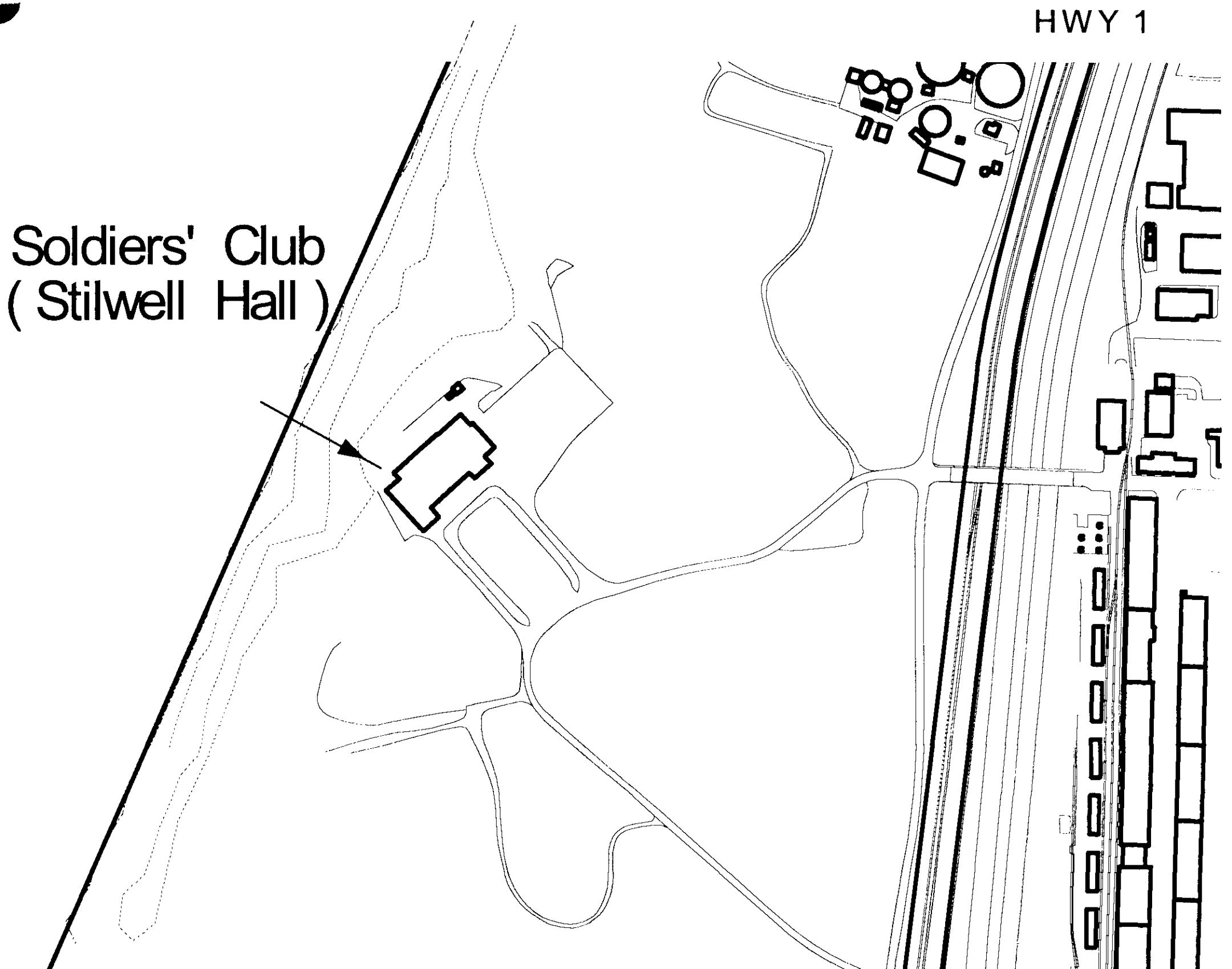
Door and Window Sections, Millwork Details.



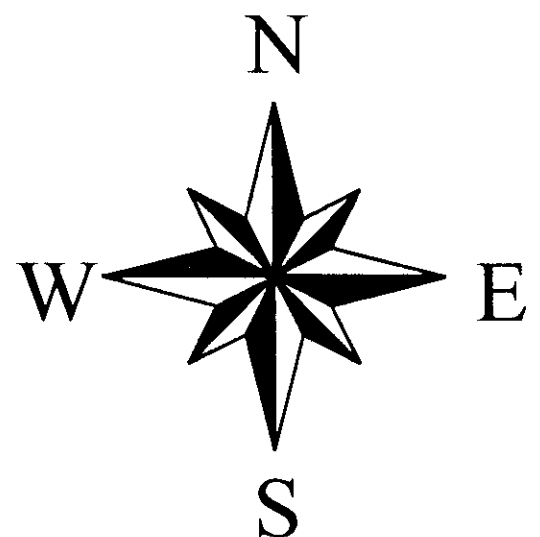
Door and Window Schedules, Details.



Fireplace Plans, Sections, Mantle Details.



0 1000 Feet



Site Plan, Soldiers' Club at former Fort Ord